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can edition of the book, with, they tell us, the authority of Mr. Hamerton, who "receives copyright" on it. It is without illustrations, is well printed on good paper, and is substantially bound.

THE anonymous author of *THE BAR SINISTER* (Cassell & Co.) draws a vigorous picture of the ruin too often wrought by the subtle blight of Mormonism upon impressionable natures brought under its pernicious influence. There is a good measure of literary finish in the work, and the characters are vividly and sympathetically sketched. It deserves to be widely read, for the story as well as for the moral. Another "burning question" of the day—Nihilism—crops out in *RED RIVINGTON*, by Wm. Westall (Cassell & Co.). In this case the aim is defense rather than attack, and the enormities of Russian misrule are graphically set forth in justification of the Nihilist movement. There is plenty of melodramatic spice in the book, however, apart from this, and the average novel reader will follow with unflagging interest the fortunes of the sturdy Lancashire cotton spinner who fills the title rôle and marries at last the earl's daughter whose life he judiciously saves in the first chapter. In marked contrast to these is *A MARSH ISLAND*, by Sarah Orne Jewett (Houghton, Mifflin & Co.), a delicious idyl of New England country life. The mild adventures of an indolent young artist stranded by accident at a lonely old island farm-house, the quaint characters of the country folk, the way the hero falls half in love with the farmer's pretty daughter and finally draws back and leaves her to be happily won by a rustic wooer—all this is simplicity itself, but depicted with a delicate finish of style that makes the book as charming as a landscape by Kensett.

TALES FROM MANY SOURCES, published by Dodd, Mead & Co., appear to be drawn chiefly from the recent English magazines. The selections are judiciously made, and the public is to be congratulated upon having the cream of this species of literature placed within easy reach in such an attractive form. Reade, Collins, Hardy, Payne, Anstey, Ouida and the "Duchess" are among the authors represented in the opening volumes.

AT LOVE'S EXTREMES, by Maurice Thompson, (Cassell & Co.), is a story of Southern life since the war. It is crude but not commonplace; grossly improbable, and yet interesting. The most striking character is Miss Crabb, the correspondent of *The Ringville Star*, who is a mere outsider, so far as the development of the plot is concerned.

AULNAY TOWER, by Blanche Willis Howard (Ticknor & Co.), is a pleasant re-telling of the old story of Cupid's triumph over Mars. The siege of Paris during the Franco-German war furnishes the dark background for a charming picture of a stately and beautiful French countess, wooed and won by a bold and blue-eyed German invader. The countess's vivacious maid, Manette, is as piquant a character as recent fiction yields.

ONE of the most curious and pathetic ghost stories ever written is *THE OPEN DOOR* (Roberts Bros.), by the author of "Old Lady Mary." *THE PORTRAIT*, included in the same little volume, is much inferior to it.

MARBLEHEAD SKETCHES is an attractive folio published by Houghton, Mifflin & Co., consisting of fac-simile reproductions of sepia drawings by Anne Ashby Agge and Mary Mason Brooks, with appropriate selections from the poets. The ladies are favorably known in the quaint old sea-town which gives the title to this pleasing and artistic souvenir, the last-named being grand-daughter of the Rev. Charles Brooks, of Salem.

APART from the general artistic excellence of the midsummer number of *The Century*, the letter-press is uncommonly interesting. "The Rise of Silas Lapham," by W. D. Howells, is satisfactorily concluded, poetic justice being done on

all sides to the personages of the story. "A Virginia Girl in the First Year of the War" is a chapter of personal reminiscences charmingly told by Mrs. Burton Harrison. The "War Papers" are continued without abatement of interest or variety, and are as profusely and satisfactorily illustrated as ever.

TREATMENT OF DESIGNS.

Plate 462.—Figure designs by Edith Scannell, specially suitable for sketching on linen, outline embroidery and similar amateur decoration.

Plates 463 and 464.—Designs for wall pockets and a photograph frame, from the Royal School of Art Needlework at South Kensington.

Plate 466.—Designs for altar-cloth borders, to be done in chain-stitch. These may be executed in white or in colors, or a mixture of both. Crimson and blues are the most approved for this purpose; green and lilac are also occasionally employed.

Plate 467.—Design for a desert plate—"Primroses." For the pink tinge on the petals use a pale wash of carmine, No. 1. These touches of color should be quite irregularly but delicately disposed. A pale touch of grass green defines the centre, and for shadow use a little ivory black and brown green mixed. Add mixing yellow to grass green for the calyxes and stems and buds, and a little carnation to green for the leaf stems. The leaves are rich and velvety, and can best be expressed by using yellow with green for the lighter parts, and brown green and a touch of black green mixed for the deep shadows. Outline with deep purple and brown, No. 17.

Plate 467.—Designs and suggestions for metal-workers.

Plate 468. Monograms. "G."

Plate 469.—Design for a cup and saucer—"Yellow Azaleas." Mixing yellow or jonquil yellow can be used. Put the color on delicately for the first wash, and when dry put on a second coat in broad touches around the centres of the flowers, where the color is deepest. Shade with brown green mixed with a very little black. Use sepia for the stems. Add a little mixing yellow to grass green for the leaves, shading them with brown green. Add a little iron violet to brown, No. 17, for the stems. Use but very little yellow on the closed buds, shading them with the same tint used for the flowers. Outline with deep purple and brown, No. 17, mixed in equal proportions.

THE charming little designs on page 76 are particularly suitable for decorating such dainty articles as sachets for lace and handkerchiefs. Nos. 1 and 3 would be very pretty painted on pale pink or blue satin and made up with Egyptian lace, to be used as a handkerchief sachet, one design for each side. No. 2 would be very effective if used for a gentleman's cigar-case, and painted either in oil or opaque water colors upon kid, vellum or fine canvas. In painting this design, keep the colors light and delicate. Make the sky pale blue; the drapery of the female figure is semi-transparent white, with a scarf of soft pink floating around her. The clouds have violet tones in the shadows and in the light are a soft pinkish gray. Make the little cupids with light yellow hair and fair rosy flesh. The woman's hair is light reddish brown. The roses in the garland are pink. In painting designs, Nos. 1 and 3 be careful to make the colors in both harmonize well together, and do not make them dark or heavy; let the shadows be light and transparent throughout. In No. 1, make the little girl's dress pale yellow and the bodice a warm tone of brown velvet. Her hair is light reddish gold and her complexion rosy. The boy wears a jacket of dark gray, with light gray breeches. His hair is yellow and color fresh. The purple grapes and green leaves add richness to the color. In No. 3, the yellow

sheaf of grain and blue corn-flowers make a very pretty background to the little girl's figure. Her dress is a delicate shade of pink with a bodice of wine-colored velvet. Her hair is very dark, almost black. The boy is dressed in light brown with a fawn-colored sash. His hair is a medium shade of brown; flesh rather dark and rich. The sky is warm blue and the butterflies are black and gold.

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